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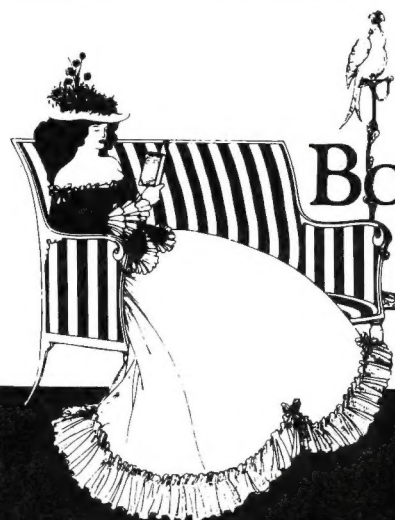
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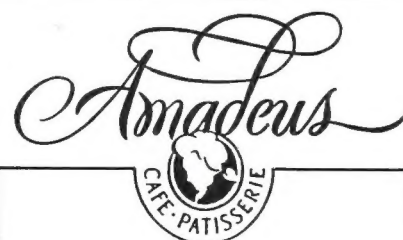
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American Masterworks

Martha Graham's *Diversion of Angels* and faculty dances to the music of
Bernstein, Bolcom, Copland, and Tower

Presented by the University Dance Company, Department of Dance, School of Music
Power Center for the Performing Arts

February 6-9, 1992

Featuring the Ann Arbor Symphony Orchestra

Carl St. Clair, *Music Director*

Stanley Sussman, *guest conductor*

Paul Kantor, *violin*

Fred Ormand, *clarinet*

Stephen Rush, *piano*

— THE PROGRAM —

Act I

Fanfare I (premiere)

Choreography by Gay Delanghe

Music by Aaron Copland: "Fanfare for the Common Man"

By arrangement with the Estate of Aaron Copland, copyright owners; and
Boosey & Hawkes, Inc., sole publisher and licensee

Costume design by John Gutoskey

Scenic design by Patricia Moore

Lighting design by Mary Cole

Danced by Janet Lilly and Matthew Rose

Clarinet Concerto (premiere)

Choreography by Bill DeYoung

Music by Aaron Copland: "Concerto for Clarinet and Orchestra"

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Fred Ormand, soloist

Costume design by John Gutoskey

Scenic design by Patricia Moore

Lighting design by Mary Cole

Hair extensions by Sonia

Danced by Anne-Marie Acchione, Nell Andrew, Dafinah
Blacksher, Lisa Catrett-Belrose, Lisa Darby, Renee Grammatico,
Cary McWilliam, Matthew Rose, Stefanie Silverman, Jennifer Tietz,
and Michael Woodberry

Big City (premiere)

Choreography by Linda Spriggs

Music by Leonard Bernstein: "Prelude, Fugue and Riffs"

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Inc., publisher and copyright owner

Fred Ormand, solo clarinet

Costume design by John Gutoskey

Scenic design by Warren Lehmkuhle

Lighting design by Mary Cole

Hair styling by Tom Steele

Thief

Grocer

Policeman

Milkman/Sailor

Paperboy/Sailor

"Rosie Riveters"

Nanny

Secretary

Mother

Brat

Country Girl

Dance Hall Girls

Poor Little Rich Girl

Jennifer Tietz

Stuart Tsubota

Michael Woodberry

Jeffrey Shubart

Eric Millegan

Christina Zani

Lisa Renna

Jennifer Phelps

Jessica Shinn

Akosua Burris

Cary McWilliam

Rebecca Shubart

Lisa Catrett-Belrose

Alexandra Beller

Wendy Light

Dana Williamson

— Intermission —

The Ann Arbor Symphony Orchestra's appearance is made possible by funding from the Dayton Hudson Foundation on
behalf of Hudson's, Mervyn's and Target stores.

The School of Music acknowledges the generosity of McKinley Associates, Inc.,
whose support has helped make this production possible.

Act II

Fanfare II (premiere)

Choreography by Gay Delanghe

Music by Joan Tower: "Fanfare for the Uncommon Woman No. 1"

By arrangement with Associated Music Publishers, Inc., publisher and copyright owner

Costume design by John Gutoskey

Banners by Patricia Moore

Lighting design by Mary Cole

Danced by Janet Lilly and Matthew Rose

In a Whimsical Mode (premiere)

Choreography by Linda Spriggs

Music by William Bolcom: "Duo Fantasy"

By arrangement with Edward B. Marks Music Company

Performed by Paul Kantor, violin, and Stephen Rush, piano

Costume design by John Gutoskey

Lighting design by Mary Cole

Hair extensions by Sonia

Danced by Anne-Marie Acchione, Danielle Archer, Patrick Beller, Dafinah Blacksher, Kevin Clayborn, Lisa Darby, Renee Grammatico, Sarah Van't Hul, and Michael Woodberry

Diversion of Angels (1948)

Choreography and costumes by Martha Graham

Music by Norman Dello Joio

By arrangement with Carl Fischer, Inc.

Original lighting by Jean Rosenthal

Re-construction by Peter Sparling and Peggy Lyman

Rehearsal Assistant: Jennifer Minore

Choreography copyright 1976 by Martha Graham

"The city seems to stand in Eden or to be built in Heaven
... The dust and stones of the streets were as precious as gold
... Eternity was manifested in the light of day and something
infinite beyond everything appeared, which talked with my
expectation and moved my desire. . . The Men! Immortal
Cherubim! And young men glittering, and sparkling angels,
and maids seraphic pieces of life and beauty. . . Boys and girls
tumbling in the streets and playing were moving jewels. I knew
not that they were born or should die. . . The streets were mine
... the temple was mine, their clothes and gold and silver were
mine, and so were the sun and moon and stars, and all the
world was mine, and I the only spectator and enjoyer of it."

— Thomas Traherne

Diversion of Angels is a lyric dance about the loveliness of youth,
the pleasure and playfulness, quick joy and quick sadness of
being in love for the first time.

The Couple in White

Janet Lilly and
Gordon VanAmburg (Thurs/Sat)
Janet Lilly and Kevin Clayborn
(Fri/Sun)

The Couple in Red

Lisa Catrett-Belrose and
Daniel M. Gwartzman (Thurs/Sat)
Danielle Archer and
Daniel M. Gwartzman (Fri/Sun)

The Couple in Yellow

Amy Drum and Matthew Rose
(Thurs/Sat)
Dana Gilhooley and Matthew Rose
(Fri/Sun)

4th Man

Girls

Michael Woodberry
Danielle Archer, Lisa Darby,
Dana Gilhooley, and Nicole Meyer
(Thurs/Sat)
Rosa Huang, Akosua Burris, Maureen
Janson, and Nicole Meyer (Fri/Sun)

THE ANN ARBOR SYMPHONY ORCHESTRA

Carl St. Clair, Music Director

Violin I: Stephen Shipps, Concertmaster,
Rebecca Chudacoff, Associate Concertmaster, Marjorie
Bagley, Lorien Benet, Michael Blaney,
Amy Kimberling, Laura Rowe, Ruth Ann Whetstone

Violin II: Barbara Sturgis-Everett*, Brian Etter,
Linda Etter, Nicola Gruen, Val Jaskiewicz,
Elizabeth Rust

Viola: Korey Konkel*, Cathy Franklin, Carol Palms,
Nancy Thomas

Cello: Richard Mattson*, Rob Baxtresser,
Kirk Montgomery, Derek Snyder

Bass: Kirk Baker*, Maricarmen Rivera

Flute: Penny Fischer*

Oboe: Lorelei Crawford*

Clarinet: Carol Ober*

Bassoon: Dean Zimmerman*

Saxophone: Charles Young*, Chris Braue,
Chris Creviston, Matthew Dufresne, Denise Fest

Horn: Willard Zirk*, Alise Oliver, Bernice Schwartz,
Michael Wood

Trumpet: Derek Lockhart*, Jeff Work, Darin Kelly,
Timothy McFadden, Chris McCourry

Trombone: Jeff Ballast*, Scott Hartley,
Glenn Anderson

Tuba: Bob Calkins*

Percussion: John Dorsey*, Maria Flurry

Timpani: James Lancioni*

Harp: John Wickey*

Piano: Stephen Rush*

*Principal

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Thursday, March 5, 8pm Power Center
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Nritya Ganga, Dance Ballet of India

Friday, March 6, 8pm Power Center
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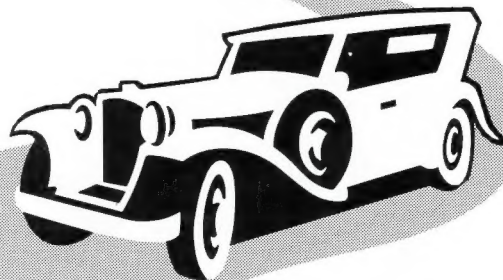
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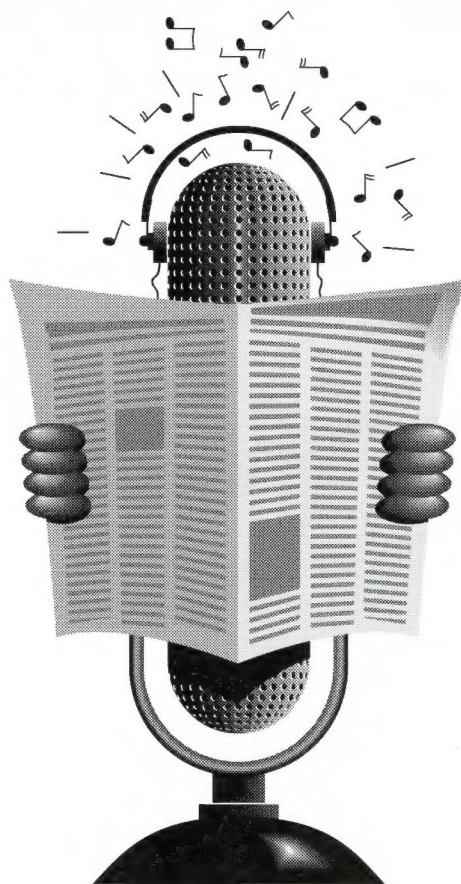


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About the Artists, continued

Mary Cole (Lighting Designer)

- Supervisor of Staging and Lighting, Department of Dance
- Lighting designer, Jazz Dance Theatre
- Lighting designer, Ann Arbor Dance Works
- Lighting designer, Eastern Michigan University Dance Department

Gay Delanghe (Choreographer)

- Associate Professor, Department of Dance
- Active choreographer, University Dance Company, Ann Arbor Dance Works
- Co-chair of Summer Dance Department and director of Modern Dance Program, National Music Camp, Interlochen Center for the Arts.
- Recent choreographic projects funded by the Arts Foundation of Michigan, Michigan Council for the Arts, Rackham School of Graduate Studies, and the University Museum of Art.

Bill De Young (Choreographer)

- Associate Professor, Department of Dance
- Grants and fellowships from the NEA, Kellogg, and a Fulbright (1992)
- Guest director, National Dance Company of Costa Rica
- Creative Arts Specialist, United States Information Agency

John Gutoskey (Costume Designer)

- Lecturer in costume crafts, Department of Theatre and Drama
- Assistant costume designer, *Loot*, *Fences*, *Stepping Out*, Broadway
- Costume crafts, Goodman Theatre, Oregon Shakespeare Festival, Great Lakes Theatre Festival, Opera Theatre of Saint Louis
- Costume designer, *Marat/Sade*, *August Snow*, *Inspector General*, *Present Laughter*, *A Midsummer Night's Dream*, University Players

Warren Lehmkuhle (Scenic Designer)

- Second-year graduate student in design, Department of Theatre and Drama
- Scenic designer, *Les Blancs* (University Players), *Cabaret* (Musket)
- Assistant scenic designer, *Tartuffe*, University Players
- Scenic designer, *Company*, U-M Flint

Patricia Moore (Scenic Designer)

- First-year graduate student in design, Department of Theatre and Drama
- M.A. in Art with minor in Theatre Design, Florida State University
- Commissions for Art in Public Spaces, State of Florida
- Set, lighting, and costume designer, *Eumenides*, Basement Arts

Linda Spriggs (Choreographer)

- Assistant Professor, Department of Dance
- Principal dancer, Alvin Ailey American Dance Theatre, New York City
- Director/Choreographer, *Ain't Misbehavin'*, Ann Arbor Civic Theatre
- Featured soloist, Black Arts Festival (Atlanta, Georgia), performing *The Griot*, work choreographed for Ms. Spriggs by renowned choreographer Pearl Primus

Acknowledgements

The University of Michigan Institute for the Humanities (partial funding for the staging of "Diver-sion of Angels"), Anne Glendon, Mary Price, Peggy Lyman, Linda Hodes and Ron Protas, the Martha Graham Dance Company, Bernard Kalban of Freddy Bienstock Enterprises, Yamaha C-3 grand piano courtesy of King's Keyboard House

The University Dance Company is composed of undergraduate and graduate dance majors of the Department of Dance, as well as non-major students who are cast by audition. Scenery, props, lighting, and costumes were created by students and the staff of University Productions.

Department of Dance teaching faculty: Mary Cole, Gay Delanghe, Bill DeYoung, Jessica Fogel, Judy Rice, Stephen Rush, Biza Sompá, Peter Sparling, Linda Spriggs, and Howard Watkins.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

Children must have a ticket and be at least three years old to attend.
Children unable to sit quietly through a performance may be asked to leave.

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

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Scenic Painter: Robin Garber
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Costume Shop Foreman (Frieze):
Heather Phillips
First Hands: Vickie L. Sadler, Sue Hamilton
House Technicians: Ron Cypert, Jim Haven,
Barry LaRue
Office Assistant: Cathrin Wiegandt

PRODUCTION CREWS

Production Stage Manager: Brett Finley
Stage Manager: Matt Shiba
Assistant to the Costume Designer:
Karyl Newman
Costumes: Matt Allison, Kim Aubert*,
Ruth Dostie, Steve Goebel*, Jason Hackner*,
Johanna Juby, Christine Jung (draper),
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David Skelly, Rick Smith, and students of T250,
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Paint: Vivian Babuts, Nicole Baker, Yasmin Etemadi,
Jennifer Box, Chad Hess, Toni Auletti and students
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Dave Vandervliet*, Steven O'Berski,
Nancy Vander Velde
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About the Cast

Anne-Marle Acchione: Dance, '92 MFA, West Newton, MA
Nell Andrew: Comp. Lit. (Honors), '94 BA, Iowa City, IA
Danielle Archer: Dance, '94 BFA, Yorktown Heights, NY
Alexandra Beller: Dance, '94 BFA, New York, NY
Patrick Beller: Musical Theatre, '91 BFA, Akron, OH
Dafinah Blacksher: LSA, '94 BA, Ithaca, NY
Akosua Burris: Dance, '93 BFA, Detroit, MI
Lisa Catrett-Belrose: Dance, '92 MFA, Parma Heights, OH
Kevin Clayborn: Dance, '94 BFA, Ypsilanti, MI
Lisa Darby: Dance, '94 BFA, Brighton, MI
Amy Drum: Dance, '92 BFA, Ann Arbor, MI
Dana Gilhooley: LSA (Psychology), '93 BA, Highland Park, IL
Renee Grammatico: Dance, '93 BFA, Ann Arbor, MI
Daniel M. Gwartzman: Dance, '92 BFA, Rochester, NY
Rosa Huang: Dance, '92 MFA, Durham, NC
Maureen Janson: Dance, '93 MFA, Chicago, IL
Wendy Light: Dance, '93 BFA, Ann Arbor, MI
Janet Lilly: Dance, '92 MFA, Iowa City, IA

Cary McWilliam: Dance, '93 BFA, Ann Arbor, MI
Nicole Meyer: Dance, '92 BFA, Frankenmuth, MI
Eric Millegan: Musical Theatre, '95 BFA, Springfield, OR
Jennifer Minore: Dance, '93 BFA, Flint, MI
Jennifer Phelps: LSA, Iowa City, IA
Lisa Renna: Dance, '95 BFA, Rivervale, NJ
Matthew Rose: Dance, '92 BFA, Midland, MI
Jessica Shinn: Dance, '92 MFA, Washington, DC
Jeffrey Shubart: Musical Theatre, '95 BFA, Glencoe, IL
Rebecca Shubart: Dance, '92 BFA, Glencoe, IL
Stefanie Silverman: LSA, '95 BA, New York, NY
Jennifer Tietz: Dance, '94 BFA, San Antonio, TX
Stuart Tsubota: Ann Arbor, MI
Gordon Van Amburg: Dance, '92 BFA, Ann Arbor, MI
Sarah Van't Hul: Ann Arbor, MI
Dana Williamson: LSA, '94 BA, Chicago, IL
Michael Woodberry: Dance, '94 BFA, Detroit, MI
Christina Zani: Dance, '95 BFA, Grosse Pointe, MI

About the Artists

Martha Graham, a revolutionary and founder of "modern dance," developed a dance technique and form of dance/theatre characterized by a powerful, dynamic vocabulary of movement built upon the expressive use of contraction and release. Her technique broke the traditional mold and became the first "enduring alternative" to the language of classical ballet. Born in 1894, she began studying with Ruth St. Denis and Ted Shawn in 1916 and danced with the Denishawn Dancers until 1923. She founded her own company in 1929. Her repertoire spans almost 70 years, from her earliest works like *Primitive Mysteries* (1931) to *Appalachian Spring* (1944) to her full-evening work *Clytemnestra* (1958) and her last opus *Maple Leaf Rag* (1991). Martha Graham died in March, 1991. From her dance troupe has come seven decades or "generations" of modern dancers, choreographers, and teachers, including Anna Sokolow, Sophie Maslow, Pearl Long, May O'Donnell, Erick Hawkins, Merce Cunningham, Paul Taylor, John Butler, and, among more recent former Graham dancers, Peggy Lyman and Peter Sparling.

Stanley Sussman has been a principal conductor for the Martha Graham Dance Company since 1966. He has led ballet and symphony orchestras for dance in major theaters of the world, including Convent Garden, Tivoli Gardens, the Paris Opera, the Metropolitan Opera House, the New York State Theater, Spoleto USA, and the White House. He has conducted the Pittsburgh, San Antonio, Tivoli, Oakland, Syracuse, and New Mexico symphony orchestras, the Buffalo and Rochester philharmonics, and the Ohio Chamber Orchestra. His television credits with Martha Graham include *Live from Wolftrap* and *Clytemnestra*. Currently he is a conductor and composer for the Cleveland-San Jose Ballet. His original music for the ballets *Wu T' ai Shih*, *Last Act* and *Passing Bye* are in that company's repertoire. He has received "Meet the Composer" and ASCAP awards, has been conductor for *Rudolph Nureyev and Friends*, music director for the José Limón Dance Company, and for seven years was a member of the faculty of the Juilliard School.

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of dedicated volunteer musicians with the goal of establishing a community orchestra that would give the area's many talented musicians an opportunity to perform. Though the orchestra has undergone many changes since then, the underlying concept of featuring musicians with ties to Ann Arbor remains intact. The orchestra is currently comprised of music teachers — from the University of Michigan, Eastern Michigan University, public schools and private studios — as well as students at these universities, and numerous talented regional musicians.

With the appointment of Carl St. Clair as music director in 1985, the Ann Arbor Symphony became a thriving organization. In addition to its regular subscription concerts, the Symphony also collaborates with numerous musical organizations in the area, including this first collaboration with the University of Michigan Dance Department. The Symphony has received regional and national acclaim for its Education and Outreach Program and this year presented its first daytime performances for school children; these performances were the first events in the American Masterworks Project.

ENJOY YOURSELF!

HELP DANCE AT MICHIGAN!

JOIN FRIENDS OF DANCE!

Who are we? — A growing group of friends helping young University of Michigan dancers and the Dance Department with scholarships and needed equipment. In 1991, we awarded nine scholarships to outstanding students and helped support the Dance Department's Guest Artist Series.

Advantages of membership — We enjoy contacts with the Dance faculty, guest artists and students at receptions, dinners, performances, and demonstrations in the Studio A Theater. We occasionally host visiting artists in our homes. We enjoy special opportunities to learn more about dance at our opening night dinners, when choreographers talk about the performance we are about to see. As members, we receive:

- Advance notice of all productions
- Opportunities to attend rehearsals
- Invitations to opening night receptions
- Recognition in Dance programs

Will you join us? — You are needed because there is much to do: generating scholarship funds to assist the development of gifted young dancers; contributing technical equipment necessary to make the Studio A Theater a viable performance space; insuring that guest artists will continue to enrich our dance programs; hosting visiting dancers and choreographers.

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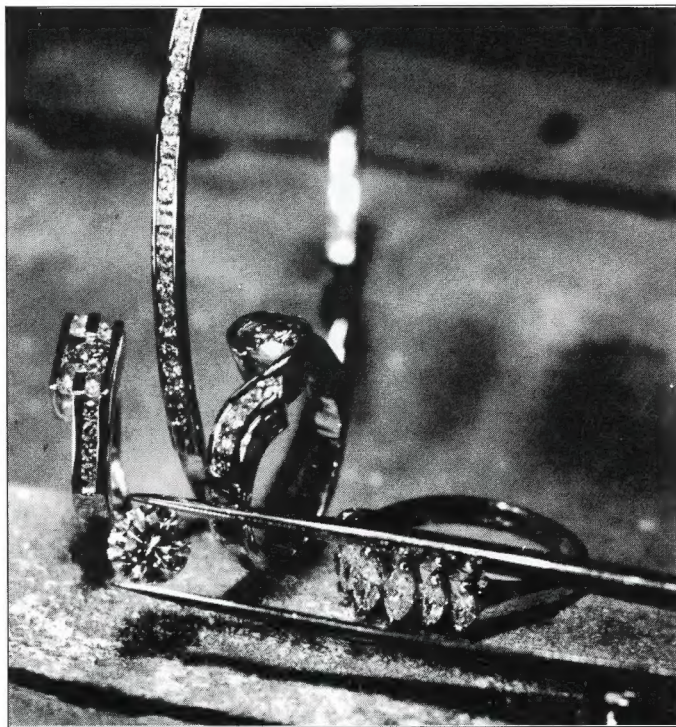
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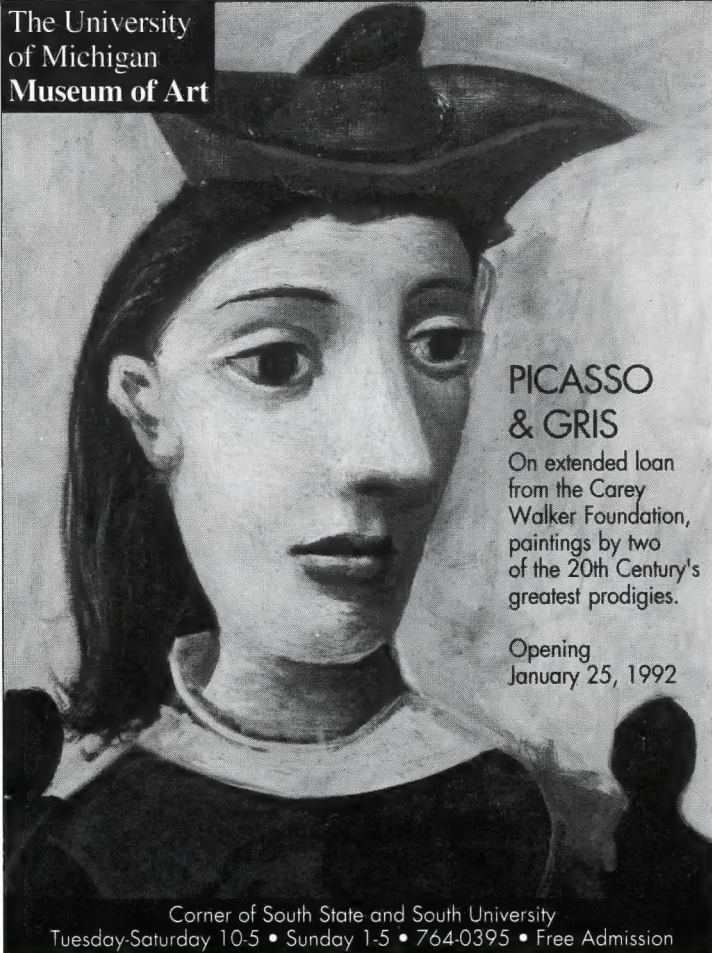
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